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## Book Reviews

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## Book Reviews

*Constructing Floridians: Natives and Europeans in the Colonial Floridas, 1513-1783.* By Daniel S. Murphree. (Gainesville: University Press of Florida, 2006. Lists of maps, acknowledgements, notes, bibliography, index. Pp. vii, 188. \$55 cloth.)

Daniel Murphree's prize-winning study explores the process of identity formation and "racialization" in colonial Florida, from the earliest Spanish *entradas* of the sixteenth century to the American Revolution. Through an examination of Spanish, French, and English written accounts, Murphree contends that despite their differences, Florida's European colonists all developed common attitudes towards the region's native populations. Furthermore, they articulated these common perceptions in "racialized" language, emphasizing native "otherness" in terms of clothing, behavior, physical appearance, and culture. Of course, Murphree is careful to point out that this process of racialization was not necessarily negative, and should not be confused with modern notions of racism (even though he sees this process as a precursor to modern racism); rather, racialization in colonial Florida served to reinforce fundamental differences between Europeans and natives, and ultimately allowed Europeans to articulate a cultural superiority over a population that constantly frustrated colonial efforts to dominate the political, economic, or spiritual realms.

According to Murphree, these shared attitudes were shaped by the collective experiences of Florida's European colonizers, whose lofty and unrealistic expectations were often met with failure. In their attempts to justify colonial frustrations, Europeans consistently assigned blame on the region's native populations. Over time, Murphree suggests, this pattern led to the creation of a col-

lective "European Floridian identity," and eventually to the gradual intensification of racial categorization.

No doubt Murphree's provocative thesis will generate a great deal of scholarly debate; this will only improve our understanding to colonial Florida history. For that reason alone, I welcome this work. Nevertheless, *Constructing Floridians* suffers several important flaws that need to be recognized. The first, and perhaps most important shortcoming, is the author's use of evidence. In a study that depends almost exclusively on a reading of the specific terminology that Europeans adopted to describe Florida's native peoples, it is striking that Murphree does not appear to have worked with the original manuscripts. Instead, he bases his conclusions on previously published translations and transcriptions. Having compared, for example, many of the translations in David Quinn's documentary collection with the original manuscripts in Seville, it is clear that the translations Murphree consulted contain numerous errors. In a work of this nature, it is critical to consult the original sources, in the original languages.

Even more problematic than his use of evidence is Murphree's tendency to characterize European attitudes towards natives as uniform. Likewise, his suggestion that Florida's native peoples all responded in the same way (ie. they resisted) to colonization efforts is not an accurate reflection of colonial realities. It ignores the complex web of Spanish-Indian relations, in political, economic, religious and military realms. Consider briefly Murphree's assessment of the 1597 Guale uprising, in which five Franciscan friars were killed and another taken captive. As with his treatment of other colonial "failures," Murphree concludes that the rebellion's legacy was that it reinforced negative attitudes towards Florida's natives. However, this conclusion is highly misleading. Archival evidence from the period reveals a far more complex tale. Spaniards did not simply blame the Guale, nor did the rebellion necessarily alter their views of other natives. In fact, St. Augustine's governor, Gonzalo Méndez de Canzo, blamed the friars themselves, and suggested that it was their mistreatment of the Guale that led to the rebellion. Also forgotten in Murphree's assessment of the uprising is that the supposed perpetrators were eventually captured and scalped by a Guale war party, led by the *cacique* of Asao. Contrary to the author's assumption, Florida's native populations had their own motivations, their own agendas and interests, and unfortunately their voices are not articulated in this work.

Murphree concludes that the long process of racialization eventually led to the creation of a "European-Floridian" identity. However, by the end of the book, the reader is still left wondering what exactly is this "distinctive Floridian identity" that emerges out of three centuries of colonial rule? How is Florida any different from other regions in the Americas, where Europeans also blamed rebellious or recalcitrant natives for colonial failures? What, if anything, is unique about Florida's colonial past? Even more significant is the omission of Florida's black population. Can one really explain the nature of identity formation and race in colonial Florida without including the role of Africans in the process?

Finally, *Constructing Floridians* would have benefited from more careful copy-editing. The text contains far too many spelling errors (Gulaes instead of Guales on the dust cover is just one of many); and there are mistakes in the citations as well (footnote 47, p. 44 suggests that Luis Hernando de Biedma referred to Florida's natives as "brown of skin." Biedma never made that claim; instead, it comes from the 1557 account of the Fidalgo de Elvas). These distractions aside, *Constructing Floridians* still marks an important shift in the historiography of colonial Florida, and Murphree should be applauded for this ambitious effort. However, his conclusions merit further scrutiny, which should be based on much more careful original research. I hope that Murphree's work will help to encourage more discussion of the complex nature of European-Native American relations, and of race formation in a region that merits far more scholarly attention.

J. Michael Francis

*University of North Florida*

***To Die in Cuba: Suicide and Society.*** By Louis A. Pérez, Jr. (Chapel Hill and London: University of North Carolina Press, 2005. Acknowledgements, illustrations, tables, figures, notes, index. Pp. xi, 463. \$39.95 hardcover.)

The Cuba of popular imagination has been known for many things: sugarcane and cigars; rum and espresso; casinos and mobsters; the tropical sun and warm waters; exotic rhythms and even more exotic women; Ricky Ricardo and Celia Cruz. Historian Louis A. Pérez, Jr. has brought much-needed attention to a less romantic and darker reality of the Cuban condition: since the nineteenth century Cuba has ranked fourth among nations world-



wide in suicidal deaths. Even more alarming, Cuba holds the highest suicide rate in all of Latin America.

Throughout *To Die in Cuba*, Pérez works to explain how the phenomenon of suicide in Cuba came to be viewed as a “plausible response to life” (5). This is not a simple study of Cuban exceptionalism, for nowhere does Pérez argue that self-inflicted death was ordinary in Cuba; rather, he argues, “it is more that it was not extraordinary” (384). He convincingly describes some of the complex factors motivating so many Cubans to *choose* to end their lives; the emphasis on *choice* is important here as Pérez firmly contends that suicide from the colonial period through the present day was an act of agency.

The decision to end one’s life ranged from the most intimate of difficulties—a failed romance or family quarrel, for example—to the most public of struggles—against slavery, in the name of *patria*, or as a result of poor economic and material conditions. Cubans had at their disposable a variety of means with which to carry out the decision to commit suicide: firearms, poison, hanging, drowning, edge instruments, burning, and leaping. Age, gender, race, and residence in urban or rural areas factored principally in the decision and means of suicide. More Cubans leapt to their deaths, for example, in Havana than in the provinces. Women generally chose death by poison and burning, and men more often opted to shoot or hang themselves. Whites were three and half times more likely to commit suicide than people of color. Evidence suggests, according to Pérez, that young women, troubled by affairs of the heart, and older men, feeling useless and bored with life, committed suicide with more frequency than Cubans in any other age group.

*To Die in Cuba* is rich in empirical evidence pieced together by the author from official public health records documenting suicide on the island. Pérez recognizes the problems associated with government-collected data on suicide (to name just a few of the possibilities: extended period of data collection, budget restraints, inconsistent methods of collection and categories of analysis, and family cover-ups); thus, many of the conclusions he draws from statistical evidence are suggestive rather than definitive. The remaining bulk of evidence comes from material thoughtfully culled from newspaper reports, political cartoons, and popular Cuban novels, short stories, poetry, and songs. From “La Bayamesa,” Cuba’s national anthem, to the writings of José Martí and Reinaldo

Arenas, suicide featured in expressions of Cuban nationalist sensibilities. Finally, personal correspondences, diaries, and public speeches also reveal that Cubans generally deemed suicide patriotic, honorable, and, above all else, reasonable.

What makes *To Die in Cuba* such an important model for historians of all specialties is Pérez's keen sense of historical contingency. In other words, Pérez brilliantly weaves individual narratives of suicide and death into matters of historical significance. Suicide in Cuba matters because it "served to transmit an acceptable form of cultural conduct" (385). Pérez does not simply recount tales of suicide; instead, he uses acts of suicide to understand power relationships, more broadly, and gender norms, more specifically. During the wars for independence, Cuban men committed suicide to demonstrate their masculinity, preferring to die in battle than to be captured by the enemy. Cuban women sent their sons and husbands off to war, confident that their sacrifice for *patria* would bring them honor. In the twentieth century, men committed suicide because they could no longer provide financially for their wives and children as they had in the past, largely a result of the problematic sugar export economy. Cuban women committed suicide as a form of cleansing in the face of accusations of sexual transgressions.

The final chapter on the suicide post-1959 leaves an intriguing opening for future scholarship. Entire monographs could be dedicated to understanding how the meaning of suicide as a political act has shifted for Cubans living on and off the island during Fidel Castro's near half-century in power. *To Die in Cuba* is beautifully-written, well-organized, and thoroughly-researched; this is undoubtedly an important work for anyone interested in Cuban society and culture.

Christina D. Abreu

*University of Michigan*

***Highway A1A: Florida at the Edge.*** By Herbert L. Hiller (Gainesville: University Press of Florida: 2005. Illustrations, maps, index. Pp. x, 560. \$24.95 paper.)

This is a splendid book: a work of civic commitment to fellow Floridians and a creditable history as useful travel guide—these elements persuasively synchronized and accessible to a wide audience. Hiller functions as both a geographer (student of place) and

an historian (student of time), also having taken for himself the responsibility of speaking to Floridians about the possible dawn of a sustainable environment sparked by the state's recent transformative influences, namely, year-round residential downtowns and a gentler tourism-driven development.

Environmentalists appreciate their cause as a matter of both space and time. They obviously work for the management of resources peculiar to a specific area. Their mission of changing prevailing opinions and practices to manage those specific resources, rather than use them without heed to their limitations, endows the environmentalist with a strong historical awareness. Hiller practices what he preaches. He came to this book an author of high quality works with broad appeal while contributing both to Florida's bicycling and bed-and-breakfast movements. His keen awareness girded by scholarship rendered applicable through a travel guide makes this a compelling book.

Hiller's introduction traces Florida's descent over the last 120-130 years toward its present plight. Tourism on any terms motivated the political system to all but give away land to developers who despoiled its resources for short-term profits. Long years of advertising paradise on demand to outsiders in the "Sunshine State" has produced in the present a low tax base staggering under the need for huge financial sums to heal the rapacious consequences of past indiscretions, a disproportionately geriatric population in the future (one-fourth of the total population in twenty-five years), a large number of poor but eager Latinos, and, yet—strangely—signs of hope. Florida Forever legislation in 2005 allocated \$300 million annually to acquire the state's most endangered lands deserving conservation and Visit Florida promotion beckons tourists to cities. An indignant tone braided into eloquent prose makes Hiller's introductory appeal hard to ignore and sets up his guided tour along the Atlantic coast on highway A1A as a literal and metaphorical means, the place where Florida is "at the edge." If not Floridians themselves, regardless of their casual commitment historically to conserving their new found home's natural resources, Hiller gestures providentially, "who shall redeem Florida's promise of Eden?" (15)

Starting off from the northernmost county, Duval, the unsuspecting reader may be poised for a tightly ordered factual disclosure supporting the author's thesis. The chapter's wide-ranging mixture of narrative history and environmental jeremiad, on the contrary, catches the reader off guard, turning her/him into an eager student

anticipating unusual lessons from their guide. Hiller's intimate knowledge as a denizen of Florida long alerted to its people and local issues works to make his story convincing. Duval, a county without the typical Florida development until late in the twentieth century, gains its unique character. Little known David Caples, for example, challenged the local postmaster's unwillingness to allow use of the zip code unless Caples agreed by adopting the town name Fernandina Beach on his business stationary and beat the homogenizing system. Prominent developer Charles Fraser's Amelia Island Plantation turns out to be no more than another variation on the old Flagler scheme of converting tourists into residential retirees despite Fraser's earlier apparent intention to conserve resources amidst a place of planned development. And, so it goes once under Hiller's sway, down A1A to the Keys.

Hiller's technique is reminiscent of thematic touring at academic conferences wherein conferees learn from looking at landscape themselves rather than their customary hearing and seeing presentations or reading. Even before these professional events, wealthy elites on the Grand Tour abroad or American sightseers in the late-nineteenth century understood how travel could be more than staring. It could be highly purposeful, a matter of moral mission. Hiller's breadth of Florida knowledge and literary talent enables him to create a virtual tour in words. Given his capacity as a capable guide, the University Press of Florida might wish to prepare a version on DVD to reach an even larger audience for this work.

For all the well-founded promise in Hiller's approach, it would have been strengthened with several revisions. Ultimately tourists on the printed page, thoughtful readers cannot reliably take Hiller at his word on tour and move on. They need to know his sources; thus, what perhaps was dismissed as cumbersome academic paraphernalia, the footnote, should have been introduced. Hiller has preferred to augment his guided tour by a long appendix (119 pages) improperly titled "Tour Guide." These, in fact, are travelers' tips as freely available to those who can afford to buy his book and take his trip as can be gained from their access to Web sites on personal computers. The better tour guide is Hiller's own magisterial foregoing 288 pages. Let people find their own way to food, lodging, entertainment, and shopping after taking Hiller's written tour. Herein lays further discovery because they may challenge, reinforce, or adjust in nuance what Hiller has told. No longer will they be in passive tow to Hiller's narrative.

Let Hiller not overreach in his claims for the whole of the nation grounded in his highly localized knowledge of Florida. Intermittently throughout the book, the reader is braced when Hiller asserts that how Florida has been misused is how the nation has been misused—urban sprawl, too many people looking to escape on vacation and then turning their discovery of a vacation place into life long residence without paying suitable taxes, etc. If local history and geography are predicated on anything other than antiquarianism, it is that locales are different, one from another. Does Hiller wish to imply that Arizona and New Mexico, to mention just two playgrounds of the middle and upper classes since the twentieth century, are rooted in identical origins and face the same problems of Florida's irresponsible growth? He certainly does conflate California with Florida.

Hiller tends too at lashing out against whatever wrongs he perceives, whether or not they relate to his central concern with Florida's improperly managed land use in growth. For examples, however right Hiller may be about Florida's tax-free life in retirement cheating its children out of proper education and too little mass transit, why bring these up in opening the chapter on St. Augustine, where the state's foremost historic city is a principle subject? Typifying his dismissive approach to popular culture, the Fountain of Youth site is judged "tacky" without understanding why and possibly how long it has been popular (301). Or, far afield from the subject of his chapter on Miami-Dade County he casts the aspersions of "lumpen demographics" against Orlando since Disney (249). Such gratuitous pronouncements only weaken the book's thrust.

Hiller's work, overall, is valuable for its contributions. The University Press of Florida deserves a compliment for lending its "Florida History and Culture Series" to Hiller's innovative public policy voice. One can hope for more in the future but with tighter focus.

Keith A. Sculle

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***Sing Them Over Again To Me: Hymns and Hymnbooks in America.***

Edited by Mark A. Noll and Edith Blumhofer. (Tuscaloosa: University of Alabama Press, 2006. Introduction, contributors, index. Pp. vii, 260. \$63 cloth, 32.50 paper.)

For anyone who has spent significant time in a Protestant church in this country one of the more lasting memories is of the

classic hymns—most composed in the 18<sup>th</sup> or 19<sup>th</sup> century—they learned/absorbed during those long hours in a pew. Mark Noll and Edith Blumhofer have put together an excellent set of essays that explore the evolution, inspiration for, and influence of these hymns not only on American Protestantism, but on American society-at-large. Indeed, while most historical explorations of American religion focus on the sermons preached from the pulpit, examination of the “content of popular hymns,” in the words of Mark Noll, probably provides a much clearer window into understanding and “to ascertaining the lived religious convictions of ordinary men and women . . .” (56).

*Sing Them Over Again To Me* is divided into three distinct sections. Section I—“The History In A Hymn”—contains three essays that each look in-depth at a single important hymn—“Amazing Grace,” “O For a Thousand Tongues to Sing,” and “All Hail the Power of Jesus’ Name.” The essays explore the evolution of these hymns and the way their changing words reflect both changes in denominational doctrine and in American life. While all three make important points about American religion, perhaps the most interesting is D. Bruce Hindmarsh’s look at the history and changing perception of that icon of Protestant hymnody, “Amazing Grace.” Hindmarsh examines the understanding of the hymn from its roots in the English Midlands home of its author John Newton, to its adoption as an anthem of evangelical Protestantism during the Second Great Awakening, to its popular embrace as a secular “expression of hope in a vague, unspecified deity,” or “as a therapeutic narrative of inner healing” from the 1960s to the present day (17). Perhaps the most bizarre, yet illustrative, appropriations of the hymn’s tune in recent years that Hindmarsh recounts was its use in *Star Trek II: The Wrath of Khan*. In the movie, chief engineer Montgomery Scott (“Scotty”) plays “Amazing Grace” on the bagpipes for the funeral of Mr. Spock, who had died—at least temporarily—in a self-sacrificial act to save the crew of the *Enterprise*.

Section II of the book explores “Hymns and Hymnbooks as Cultural Icons.” The four essays in this section examine the manner hymns and hymnbooks have evolved over time from the textual editing of hymns, to the changing types of hymns that find their way into hymnbooks, to the influence of both revival movements and commercial publishing on the writing of hymns. Samuel Rogal’s piece on textual changes in hymns departs from the normal dispassion of the historian and makes an impassioned plea for

hymnal editors “to exercise their responsibilities to distinguish between meaningful—and even necessary—revision and ideological tampering” (110). He asserts that some textual changes made to popular hymns, particularly in recent years, have so changed the original meaning of the hymns that these edits are akin to having “Herman Melville’s *Pequod* sprout aluminum wings, propellers, or jet engines” (117). For readers who grew up in evangelical churches in the 1950s and 60s, the piece by Edith Blumhofer on the long-term, and unlikely, collaboration between blind gospel music icon Fanny Crosby and Cincinnati industrialist William Doane, which produced such enduring classics as “I Am Thine O Lord,” “Jesus Keep Me Near the Cross,” and “To God Be the Glory” is especially revealing. Of particular interest is Blumhofer’s examination of the interrelationships among Crosby, Doane, revivalist music leaders like Ira Sankey, and the burgeoning gospel music publishing business of the late 19<sup>th</sup> century.

The final section explores the “classical era of American Protestantism,” its interaction with hymns and hymn singing and the way hymns shaped, and were shaped by, African American churches, children, and women. Perhaps most interesting of the four essays is the one by Susan V. Gallagher which examines the lyrics of popular hymns from 1820-1870 to evaluate the way these hymns reflect, or do not, the notions of “domesticity” that historians of the era have characterized as so influential. Gallagher challenges the power of the “separate sphere paradigm” by noting that hymns of the period, which would be expected to “reinforce the idealized possibilities of the earthly home” reflected in the ideology of domesticity, more often reflect a dissatisfaction with their “earthly home” and “envision a better home in the world to come” (250).

*Sing Them Over Again To Me* is an important addition to the historical literature on American Protestantism, especially of the crucial era of the 19<sup>th</sup> century. Most writing on the history of hymns and hymnals has been confined to parochial and esoteric publications of hymnology. Mark Noll, Edith Blumhofer, and the other essay authors have helped rescue the story, and important influence, of Protestant hymns on American religion and life from this relative obscurity. The editors and authors are also to be commended for the overall quality of all the essays in the collection, a fact often not found in such edited volumes.

Daniel S. Pierce

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*Cracker Crazy: Invisible Histories of the Sunshine State.* Directed by Georg Koszulinski. (Substream Films, llc, 2007. DVD. 94 min.)

Georg Koszulinski offers viewers a very different portrait of Florida history with his film *Cracker Crazy*. I hesitate to call this film a documentary in a strict sense because the audience must engage not only the content of the film but the style and cinematography this auteur weaves from old documentaries and photographs housed in the state photographic collection in addition to voice over narration. For viewers interested in historical documentary this one feels more like Michael Moore than Ken Burns with a good bit of Oliver Stone and David Lynch thrown in for good measure. Whereas some filmmakers might approach a documentary through a traditional story telling device such as a chronological narrative, Koszulinski continuously challenges his chronological narrative with visual images and interruptions from post World War II Florida meant to spark visceral passions about the impact and direction of Sunbelt growth. At first this seems jarring to the viewer until you let go and accept that Koszulinski's tale is not a linear story but goes back-and-forth in time. In some cases this is very effective as when we hear the narration of the Seminoles' 1834 meeting with US Indian agents at Fort King, (today Silver Springs), yet we see on screen images of 1960s Silver Springs with tourists and swimmers happily frolicking to the voice over of Osceola quotes. In other cases this can be bizarre as when Koszulinski examines Andrew Jackson's incursions into Spanish Florida during the First Seminole War, we are then immediately treated to an extended speculative discussion of the degree to which Walt Disney was a Nazi sympathizer. Periodically there are also breaks in the film where we see young women from the early 1960s enjoying Miami Beach followed by a return to the film's narrative. This juxtaposition of images and references between the state's recent and remote past sometimes works but more often distracts the viewer from the film's overall story.

However visually engaging this film can be, historical accuracy and measured analysis take a backseat to sensational eyebrow-raising conspiracy theories and titillating images. Although historians have debated the exact Indian origins of Osceola for over a century now without any consensus, the Indian leader in this film is unequivocally Miccosukee. Since Lee Tiger of the Miccosukee Tribe is the voice actor of Osceola in the film it would not take



many conspiracy theorists to question the Indian leader's posthumous inclusion into the Miccosukee Tribe of Florida. Walt Disney as Nazi is the most egregious and gratuitous of all the "invisible" histories in the film. The claim, as speculative as it is, really has no bearing or importance to the filmmaker's major themes and really intrudes and disorients the viewer. This brings us to the major theme of the film—the challenge of popular celebratory histories of the state in favor of these "invisible" histories "unknown" to most Floridians and visitors to the state.

Although the film confronts some myths and stereotypes it ignores and reinforces others. One intriguing element to the film is the use of these 1950s-1960s historical documentaries produced about the Indian histories of Florida. The filmmaker lets the paternal father figure voice of those clichéd 1950s documentaries chronicle the Indians' "savage" brutality in the face of more enlightened European and American "civilization" during the Seminole Wars. This narration is challenged at the same time with text questioning these traditional premises. Even though the filmmaker effectively confronts the images of Seminoles as brutal "savages," the image of Florida Crackers are pulled right out of Grady McWhinney's catalog of "predispositions" of Cracker culture. The Cracker settlers of Florida and the World War I veterans killed in the Hurricane of 1935 in Marathon are the only whites celebrated in the film while all other whites exploit Indians, African Americans, foreign-born migrant farm workers as well as the Florida environment in the form of the Ku Klux Klan, Urban Boosters, and Big Agriculture.

I question too how "invisible" these histories really are. While a graduate student at Florida State University, I witnessed a few Spring-Time Tallahassee Parades where one "lucky" local resident got to dress up like Andrew Jackson for the day to serve as grand marshal of the festivities which included events rivaling Natchez's Pilgrimage. It seems that Koszulinski wants to challenge this celebratory narrative. However when I was in Tallahassee in the mid-1990s Spring-Time Tallahassee not only brought out supporters of this celebratory past but also protesters who demanded Jackson's image be scrapped and his legacy as an "Indian killer" acknowledged instead. Each season the debate continued as to how best to remember the legacy of Andrew Jackson and this question was so pressing on the minds of Tallahasseeians that during my Ph.D. comprehensive exams one examiner asked me "Should Andrew

Jackson's legacy be celebrated each Spring?" In 2007 these histories are not "invisible" as much as maybe "ignored" by some. However I question how much that is the case anymore. I know in Barberville's living history festivities the lives of pioneers are contrasted critically by reenactments of African American peonage and convict leasing. It is possible that uncritical celebratory public history is slowing giving way to revisions and debates of our collective past.

I do not want to dismiss this film because at the end it made me really think and I believe the measure of a bad film first and foremost is one that is forgettable. *Cracker Crazy* is far from forgettable. I cannot recommend this film as a piece of historical scholarship because of the problems I have cited here, but I can recommend this film as an experience for those interested and knowledgeable about the subject matter. Additionally for teachers and professors who want their students to dig deep into the interpretive debates this can be a useful tool if students are exposed to each chapter of the film and afterward research and debate those views. This film is not helpful as one's only exposure to Florida history nor should this film replace other materials as the singular voice of the state's past. But in the right hands and with the right intent one day we all may be asking each other "Have you ever seen *Cracker Crazy*?"

Robert Cassanello

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***Down in Orburndale: A Songwriter's Youth in Old Florida.*** By Bobby Braddock (Baton Rouge: Louisiana State University Press, 2007). Acknowledgements, photos. Pp.xiii, 271. \$24.95 cloth.)

Can a man, famous for writing classic country and western hits such as "D-I-V-O-R-C-E," "He Stopped Loving Her Today," and "I Wanna Talk About Me," turn his skill from chart-topping hits to autobiography? In Bobby Braddock's case, the answer is a qualified yes. While he has certainly written an accessible, engaging and at times, hilarious, autobiography about growing up in Auburndale, Florida (one that an academic press, Louisiana State University Press, was willing to publish), Braddock virtually ignores his development as a songwriter, ostensibly the reason we should be reading his autobiography in the first place. However, when used with more academic research such as Michael

Bertrand's *Race, Rock and Elvis* (2005), Braddock's narrative reaffirms what rock and roll scholars like Bertrand argue: that the emergence of rock and roll caused white teenagers like the future Nashville songwriter to embrace an interracial sound that also made them question, although not necessarily upend, racial segregation in the South.

Born in 1940, Braddock thankfully does not romanticize his growing up years; his world was filled with the idiosyncrasies of normal 1940s and 1950s life. His father, Paul Edward, nicknamed P.E., was a middle class farmer-businessman (typically growing oranges) who was a former mayor of Auburndale and divorced. His mother, Lavonia, was a local sharecropper's daughter and nearly twenty-five years younger than P.E. when they married. After describing his birth and his parents' early lives, the narrative turns to structured blocks of time—preschool years, elementary school, junior high, high school and post-graduation—and a variety of vignettes are described within each block. In the elementary school block, for example, he details his and his brother's interactions with various pedophiles; in the high school block, he tells story after story about his interactions with girls. Throughout the book, Braddock's ear for music will manifest itself as an ability to document the sound of the spoken, rather than the sung, word, particularly his father's Florida drawl which typically turned Auburndale into "Orburndale."

What will intrigue those with an interest in Florida history will be Braddock's descriptions of pre-Disney World/Sea World central Florida, although his descriptions of alligators crawling through his yard and the ever-present water moccasins will make the more squeamish put the book down for awhile. But scholars will also like his marking of important events within the narrative as he experienced them, for example, World War II, the Cuban Missile Crisis, and most importantly, the emergence of rock and roll and its effect on his life and on his friends. He documents his love of rock n roll throughout his high school years, even admitting that he "really disliked the 'hillbilly' music that my brother and his friends liked," choosing Elvis Presley's music instead as his favorite music (55). Indeed, the majority of his post-graduation narrative follows his stints as a piano player with a variety of cover bands (the band did not perform original music, but "covered," or copied, mainstream hits of the day for local audiences) that experienced some success traveling throughout Florida.

Readers will find parts of Braddock's autobiography simply hilarious. During the Cuban Missile Crisis, for example, his girlfriend, Gloria, was terrified that the Russians would blow up Florida before she could be saved and demanded Braddock hunt down their preacher to baptize her. As Braddock writes, "I drove as fast I could so we could get Gloria into the water before the Russians could get a bomb into her backyard" (201). But female readers will find his incessant discussions of sex and his girlfriends distracting at best. There are also times when Braddock the songwriter, who is used to a short story set out in a series of verses, influences Braddock the story teller in that his narrative jumps around from event to event with little structure (except the general chronological one) to guide the reader through his story. Moreover, if Braddock is famous for his songwriting and his life story important for that ability, it is unclear why, then, his autobiography almost excludes any discussion of his development as a songwriter with the exception of a song called "Forbidden Fruit," which Texas singer Ray Jackson (known for writing a hit tune for George Jones) helped Braddock record. Still, it is an engaging narrative that will engage most readers.

Kristine M. McCusker

*Middle Tennessee State University*

***Women in the Church of God in Christ: Making a Sanctified World.*** By Anthea D. Butler. (Chapel Hill: University of North Carolina Press, 2007. Acknowledgements, illustrations, notes, index. Pp. xiii, 206. \$55.00 cloth; \$18.95 paper.)

Established by Charles H. Mason and Charles P. Jones in 1895, the Church of God in Christ (COGIC) remains the largest and most vibrant black Pentecostal denomination in the United States. Even though Mason and his cohort Jones collaborated in launching this dynamic religious fellowship, women have always played seminal roles in the denomination's growth and development. Anthea D. Butler, assistant professor of religion at New York's University of Rochester, offers the first detailed scholarly study of women in COGIC, focusing on its Women's Department, an organization of missionaries, evangelists, and church mothers founded by Mason in 1911.

Contesting the widespread notions that COGIC congregants have been essentially "otherworldly" in their spiritual orientation

(5, 66), Butler's insightful work rescues from obscurity "church mothers" who have made a difference both within and without their denomination. Church mothers filled multiple roles, subversively linking ordained illiterate preachers with literate female followers who sometimes challenged the pastor's authority, while passionately championing the causes of morality, education, and economic advancement. Such traditional and non-traditional tasks empowered devoted women to engage the "broader issues of African American religion and life" (5). COGIC's sanctified mothers charted complimentary yet divergent paths. While Lizzie Woods Robinson (formerly Elizabeth Isabelle Smith), an Arkansas native and the first church mother, sought to construct an "interior world" that opposed modernity, Lillian Brooks Coffey, a Tennessean and the second leader of COGIC's Women's Department, established the denomination's first church in Chicago, Illinois, and worked to build an "exterior world" (4) by maintaining sanctified practices while touching the social world of African Americans.

The story of COGIC's Women Department, however, encompasses more than black women; white women also made noteworthy contributions. Joanna Moore, a white Pennsylvania native and a former Presbyterian-turned-Baptist missionary to Mississippi before joining Pentecostalism, launched "Bible Bands" to teach simultaneously literacy and the Bible. Moore's monthly paper *Hope*, established in 1885, focused on the concerns and interests of African American women in the South. Her journal and the Bible Band Movement provided black women with leadership posts. "Connecting scripture, service, and community and had the effect of empowering women like Robinson outside of the established educational and club networks, creating a women's leadership role that did not require a formal education" (23-24).

COGIC's Women's Department functioned differently than other women-led African American organizations. Unlike Ida B. Wells, Mary McLeod Bethune, and Mary Church Terrell who built organizations that relied on a religious base, the Bible Band Movement often provided black women instruction, organization, and independence apart from a local pastor. While such groups as the National Baptist Women's Convention operated under the auspices of men, COGIC's organization for women functioned primarily under the women's oversight. In addition to supervising their own department, many black women in COGIC were ardent

church planters. By canvassing streets and preaching under tents, these courageous black sisters often exposed themselves to danger. Lucinda Bostick, among many others, collaborated with her husband Daniel to establish COGIC congregations in St. Louis, Missouri. After “digging out” a church, these zealous women sent letters back to Memphis, Tennessee, soliciting a male pastor (51). Butler describes COGIC’s Women’s Department as a “denomination within a denomination, one that was made up entirely of women who were subject to the rules and doctrines of COGIC yet who dominated their own affairs with strength and tenacity” (53).

The most salient theme in Butler’s useful book is “sanctification.” Black women in the COGIC endeavored to build a “sanctified world.” But this world was both complex and complicated. Although Charles H. Mason held up tongues speaking as the proof of sanctification, his associate Charles P. Jones later rejected that notion and organized a new church, Church of Christ, Holiness. Notwithstanding these divergent views, sanctification meant the Holy Spirit had cleansed a person’s life from sin; but it also meant abstinence from tobacco, alcohol, smoking, illicit sex, and immodest attire. Church mothers modeled sanctification in Bible study, fasting, and praying before other females within and without their congregations.

Butler further contends that education furnished COGIC women connections to the broader world. The Saints Industrial School, founded in Lexington, Mississippi, in 1918, instructed children in arithmetic, reading, and writing, but it also encouraged them to lead the sanctified life. The traveling of the school’s Jubilee Harmonizers and the impassioned speeches of Arenia Mallory captured the attention of Ida L. Jackson, a leader of Alpha Kappa Alpha (AKA), the oldest black sorority. Jackson and her AKA sisters lifted the school to new heights by designing classes to train students for social events, addressing health needs in the Mississippi Delta, and urging affluent COGIC members to enroll their children in Saints Industrial School. Moreover, Mallory became a friend of Mary McLeod Bethune, a black woman with “White House connections” (121). This relationship paved the way for the Jubilee Harmonizers to sing before President Franklin D. Roosevelt and his wife Eleanor in 1937.

Butler’s book is an indispensable read for those wishing to understand the exceptional contributions black women have made to the largest black Pentecostal denomination in the United States.

Professors of African American Church History or American Church History will find this well-written and closely argued volume a profitable work for their students. Additionally, this book clearly establishes Butler as a leading authority on African American women in COGIC in particular and on the denomination's history in general.

Edward J. Robinson

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***From Rights to Economics: The Ongoing Struggle for Black Equality in the U.S. South.*** By Timothy J. Minchin. (Gainesville: University of Florida Press, 2007. Pp. xii, 211. Acknowledgments, Introduction, Notes, Bibliography, Index. \$39.95 cloth).

In *From Rights to Economics*, accomplished historian of southern labor Timothy Minchin takes on what he sees as a discrepancy in the prevailing understanding of Civil Rights history, that after the late 1960s most of the work of the movement had been completed and that civil rights activism experienced a sharp decline in both relevance and effectiveness. For Minchin, the notion that civil rights activism suddenly dissipated after the Civil Rights Act of 1964, the securing of voting rights in most of the South, and the assassination of Dr. Martin Luther King, Jr. discounts the vast deficiencies in racial justice that remained and the important work conducted by grassroots activists to address specific and systematic economic issues. While national organizations did experience fragmentation and contraction, Minchin asserts that many scholars, including authors of the standard histories of the era such as Fred Powledge and Juan Williams, have chosen to concentrate on efforts to achieve national legislation and the most remarkable public demonstrations, culminating with the Selma march of 1965, in order to emphasize the civil rights movement's great successes. However, as Minchin states, it is important to understand, "that in most of the South the passage of civil rights laws only marked the start of the fight for racial justice. (2)" Local struggles continued, particularly in regards to equal access to better and more secure employment, and egregious examples of discrimination persisted into the late 1980s in the primary southern industries, paper and textile manufacturing. Despite the eventual victories of Title VII litigation and the Equal Employment Opportunity Commission (EEOC), macroeconomic factors—the recession of the 1970s,

soaring energy prices, and the overall decline of the industrial sector—just as southern blacks began to secure gainful positions, limited the effects of civil rights activism and federal initiatives such as affirmative action on the real economic standing of much of Black America

Minchin opens by summarizing landmark events since 1965 largely overlooked in civil rights historiography, including violent, sometimes deadly, racial conflicts in several southern cities, such as Augusta, Georgia, and Wilmington, Virginia, and numerous large, though little known marches and demonstrations. Minchin then examines the collaboration between local black activists and the NAACP Legal Defense Fund to integrate southern industry by legally challenging companies, unions, or both. The book unfolds into a series of case studies illustrating how local activists had to mobilize and attempt bold new strategies to substantive changes. Resurrecting some engaging and heretofore forgotten episodes, Minchin draws on oral histories from both well-known and obscure leaders, activists, and victims, as well as numerous written records including an array of labor archives, newspapers from throughout the South, and the files of the long-neglected Southern Regional Council (SRC).

Building on the recent the case-studies of Emilye Crosby, Christine Greene, Timothy Tyson and others, Minchin seeks to showcase the “wide range of activism that occurred in the years immediately after 1965” (4), placing his work within the current efforts to expand the timeline of the Civil Rights Era. Minchin’s investigation helps establish that rather than dissolve after 1965, the Civil Rights Movement underwent a reorientation towards economic issues in order to secure concrete, lasting changes to how southern blacks actually lived and worked. In addition to the efforts of unknown grassroots activists and union members, Minchin also examines the ongoing work of high-profile civil rights leaders such as former Congress of Economic Equality (CORE) president, Floyd McCormick. Minchin devotes a chapter to McCormick’s ambitious and controversial attempt to establish a new civic enterprise, Soul City, in one of the most economically disadvantaged and poorly educated regions of North Carolina.

Minchin includes three detailed case studies describing the persistent employment discrimination in three southern industrial towns, Roanoke Rapids, North Carolina, St. Marys, Georgia, and Port St. Joe, Florida. While the recalcitrance of Southern compa-



nies may be expected, especially revealing is Minchin's account of the similar pattern of resistant local white labor leaders' use of the union, often in defiance of national directives, to limit black access to traditionally white jobs. For students of Florida history, Minchin's discussion of the St. Joe Company is very beneficial, since despite the paper industry's significance in the post-World War II economy of rural Florida's towns, the social and labor history of these towns and the industry in the state has still received "little attention" (167). The company dominated small and rigidly segregated Port St. Joe, and reflected the "intransigence and idiosyncrasy" of its owner, Ed Ball, in resisting all civil rights laws (169). The charges brought under Title VII against the company, first filed with the EEOC in 1970, were not settled until 1988, and the lawsuit based on the charges, *Winfield v. St. Joe Paper Company*, was not ultimately resolved until 1997.

To end the book, Minchin discusses the efforts of white AFL-CIO union members to resist school busing in Louisville, employing their unions' prominence and resources to take leadership roles in what became one of the most virulent and visible community reactions against the forced integration of public schools during the 1970s. These efforts created divisions between white and black union members, and demonstrates, through vehement public outcry, demonstrations, and overwhelming support in the white community, the depths of racial fracturing in what was considered by liberal America to be one of the most progressive cities in the South.

The organization of Minchin's book as a series of topical essays grouped around the expansive issue of civil rights activism's shift towards achieving economic equality after 1965 is problematic, resulting in a certain degree of redundancy as phrases are restated frequently in separate chapters, with only limited efforts at comparative discussion. The snapshots of various locations and timeframes Minchin employs in each chapter provide rich detail and a wealth of individual voices from throughout the South—effectively placing personal circumstances within the broader context of an incomplete and ongoing struggle for equality. But the patchwork quality of the book's narrative is accentuated by the lack of a conclusion to tie together the many narrative strands gleaned from areas as geographically and socially disparate as the sparsely populated, pine-covered panhandle of Florida and the dynamically evolving urban center of Louisville, Kentucky.

Minchin's thoroughly researched, though brief, work does not intend to tell the entire history of grassroots activism after King or even of the determined campaigns to integrate the industrial South. Despite its limited scope, the work successfully sheds light on both the unique strategies activists used to expand black economic opportunity, such as McCormick's Soul City, as well as significant, however overlooked, episodes in the ongoing Civil Rights Era. Title VII cases such as *Sledge v. J. P. Stevens* were integral in making the legislative achievements acclaimed in the consensus history of the era more tangible, and the complete history of landmark events such as the Louisville bus boycott and southern riots during the 1970s is still yet to be written, gaps Minchin highlights for students and scholars seeking a better understanding of the pivotal period of American history, which is, after all, still unfolding.

Joshua Youngblood

Florida State University

***Florida's Highwaymen Legendary Landscapes.*** By Bob Beatty. (Orlando: Historical Society of Central Florida, 2005. Acknowledgements, Illustrations, Plates, Endnotes, index. read Pp. 128. \$29.95 cloth)

***Harold Newton: The Original Highwayman.*** By Gary Monroe. (Gainesville: University Press of Florida, 2007. Acknowledgments, illustrations, plates. Pp. 160. \$34.95 cloth.)

The two books under review here treat the topic of Florida's Highwaymen, twenty-six black painters who produced and sold many thousands of vivid, often idealized, paintings of Florida's unique natural environment from the mid-1950s into the early 1990s. These books and the narrative information contained within represent more than the story of gifted, self-taught artists who, to escape the drudgery and unyielding demands of agricultural work, turned to painting as a source of livelihood, producing in rapid fashion an estimated tens of thousands of landscape portraits.

The two works, the bulk of which are devoted to plates presenting many of the most important paintings of the Highwaymen, also examine many seminal topics pertinent to the Florida of yesteryear. Segregation and discrimination characterized race relations in Florida into the 1960s, and these forces helped to create the highwaymen; the roads these painters traveled to sell their painting were vibrant and important a half century ago, but they

were eclipsed soon after by the superhighways crisscrossing the state. Today's Florida, a megastate of 18 million persons, was, at the beginning of the Highwaymen odyssey, in the early stages of an explosive growth that continues thru the present. Less development meant more of the natural environment, which fed the Highwaymen and their broad clientele

Like the "Barefoot Mailman" and the "Robber Barons," the group's name appeared much later. In 1995, Jim Fitch, a onetime curator of the Museum of Florida Art and Culture at South Florida Community College, bestowed the moniker on these painters whose ranks included just one woman. By then, their paintings were in the possession of persons in many parts of Florida and elsewhere, and the value of their works had risen sharply.

The original Highwayman was Harold Newton, who hailed from Gifford, a black community near Fort Pierce where many of the others also lived. Newton was influenced and inspired in his landscape painting by A.E. "Bean" Backus, a regionalist painter from Fort Pierce, who unselfishly shared his expertise with him and other Highwaymen. After observing Backus at work, Newton, in 1954, taught himself to paint. His early work was completed on Upson, a thick, inexpensive cardboard used for interior construction. He framed the paintings, which measured 24 inches by 36 inches, in crown molding. Later Newton painted on canvas and Masonite. Newton explored Florida's luminous light in nearly all of his paintings. His subject matter included the Sunshine State's pristine Atlantic shoreline, as well as interior waterways often flanked by Coconut Palm or Royal Poinciana trees. Other subjects included black residents of tiny east Florida villages and the state's flora and fauna in their natural state.

Newton took his paintings on the road in 1954, selling door to door, along the roadside, and by car to professionals, businessmen, and other interested parties as far north as Georgia. Initially, a Newton painting fetched \$10. In time, he painted thousands of pictures of a Florida that was changing before his eyes, while the price of his works rose sharply. Gary Monroe maintains, in *Harold Newton, The Original Highwayman*, that Newton's followers, as well as those of the other Highwaymen, "wanted art that looked like their surroundings and even a little idealized."

Harold Newton influenced many other future Highwaymen, including Alfred Hair, a charismatic painter who also painted in Backus's studio. In the estimation of Bob Beatty in *Florida's*

*Highway*, Hair was the “galvanizing” force behind the Highwaymen because he gathered these fledgling artists around him in Fort Pierce and taught them to paint. Their subjects were similar to those of Newton.

The prolific Hair would often finish as many as forty paintings in a day. Gary Monroe observed that Hair and his followers, in a great hurry to make money, “sold their paintings before the oils had time to dry.” In the halcyon 1960s, their works were selling for \$25.00 to \$35.00 per painting. Like Newton, the other Highwaymen took to the road, but they traveled primarily south of Fort Pierce in quest of sales.

Hair was a homicide victim in 1970, and in the aftermath of the tragedy, the bonds between the members of the group loosened, while demand for their paintings fell. The movement was over by the 1980s, although a few paintings were produced at the beginning of the following decade. The changes that drastically transformed the Sunshine State since the heyday of the Highwaymen led, however, to a revival of interest in their works and a strong demand for them in the past decade; consequently, the prices for their paintings has skyrocketed.

These two books illuminate in a straight forward manner what had represented heretofore a little known element of Floridiana. They have opened a window to a Florida that has vanished so quickly that most of the state’s contemporary residents are not only unaware of these important artists, but they also possess only a sketchy idea of the unique natural environment of yesterday’s Florida. These books should be studied and understood in conjunction with historian Gary Mormino’s masterful *Land of Sunshine State of Dreams, A Social History of Modern Florida* when attempting to divine what has happened to Florida in the past fifty years due to our maddening rush to develop it.

Paul S. George

*Historical Museum of Southern Florida*

## Book Notes

*Yesteryear I Lived in Paradise: The Story of Caladesi Island.* by Myrtle Scharrer Betz. (Tampa, FL: University of Tampa Press, 2007. Acknowledgments, About the Book, Timeline, Birds Seen On or Around Caladesi Island, maps, photographs, drawings. Pp. 191. \$30 cloth; \$20 paper.)

University of Tampa Press has republished Myrtle Scharrer Betz's engaging remembrance of life on the unspoiled Caladesi Island in the first half of the twentieth century. As in previous editions (1984, 1991), the new and expanded version allows Myrtle Scharrer Betz's stoic perseverance and love of the natural world to carry the text. Images, maps and appendices that account for the claim of "new and expanded version" never interfere with Myrtle's narrative of pioneer life.

At the heart of the story is Myrtle's relationship with her father and with the island's animal and plant life. Born in 1895 under difficult circumstances, Myrtle came of age under the loving eye of her father and accepted the responsibilities of household management at an early age, following the death of her mother. From cooking, cleaning, and gardening to rowing across the sound to attend school, nothing in her life was easy. Her immigrant father often faced the prejudices of his neighbors, who viewed him as a foreigner even after years of living and working in Florida. Both father and daughter faced their life of toil with practical determination and stout hearts, attributes that have lost favor in modern times. It is particularly interesting to read her descriptions of her 55-year marriage to Herman Betz. Like everything else in her life, she approached marriage with little evidence of romanticism and she readily admitted the differences between the two partners. "If any marriage was ever meant to go on the rocks this one surely

was," she states, and the difference between the two "was like day and night" (115). With few marital examples to emulate, Myrtle Scharrer Betz embarked on the role of wife, and later mother, with quiet determination.

The expanded text provides the reader with a greater sense of Myrtle's interaction with nature, particularly her love of birds. The island's birdlife provided the initial attraction for her father, and Myrtle was a keen observer of the myriad species that nested there. A seventeen-year checklist of birds spotted on the island includes 158 separate observations. A lifetime member of the Audubon Society, Myrtle began banding birds for the U.S. Fish and Wildlife Service in 1920. She wrote several articles for *Auk* magazine. Her narrative suggests an intense sense of loss whenever life took her away from Caladesi Island.

Although Myrtle makes it clear that life on the island could be isolating and lonely, she interacted with people from across the nation as tourists visited the island to enjoy the flora and fauna. The many photographs scattered throughout the text depict sunny days in the company of island visitors. She and her father kept abreast of national and world news through their subscription to the *Atlanta Constitution* and their battery-powered radio. As she discusses World War I and the Great Depression as well as the various storms and hurricanes that battered the island, you have the impression that life was solitary but not entirely removed from the world.

Myrtle Scharrer Betz's narrative will provide readers with hours of enjoyment. She was an enchanting storyteller, and the accompanying photographs are well-chosen to enhance the tale.

***Designing for Good Life: Norman M. Giller & The Development of Miami Modernism.*** by Norman M. Giller & Sarah Giller Nelson. (Gainesville, FL: University Press of Florida, 2007. Foreword, acknowledgments, introduction, epilogue, notes, bibliography, index, photographs, and architectural drawings. Pp.vi-162. 39.92 cloth.)

Co-authored by Miami Modernism's widely-recognized "Godfather," Norman G. Giller and his Miami-born art and architectural historian granddaughter, Sarah Giller Nelson, *Designing the Good Life* is an insider's chronicle of the movement's evolution. Lavishly illustrated with contemporary and vintage photographs

and architectural drawings, the book provides clear descriptions of the technologies, architectural elements, materials, and shapes that characterized MiMo. The second part of the book provides details about twenty-three structures ranging from military housing to Ocean Palm Motel, North Shore Community Center, and InterAmerican National Bank.

Although the term MiMo was not a term used by practicing architects, its characteristic style spanned the era from the decline of Art Deco to the 1970s. As Eric P. Nash noted in the Foreword, "Giller's work is distinguished by a zestful use of applied symbolism to rigorous Modernist construction" (vi). In the day when the automobile strongly influenced South Florida life, his designs had "curb appeal" (vi). Describing MiMo as a "confluence of trends in transportation, lifestyle, even the bright and plentiful packaging of consumer goods," Nash invites the reader to see the optimism in Giller's work and enjoy the playfulness of the Florida sunshine that characterizes MiMo.

Readers will find the discussion on military housing particularly interesting as Giller integrates legislative mandates with Cold War military needs, postwar housing shortages, and demands for on-base family housing. Constructing housing for Air Force bases at Homestead in Miami and Patrick at Cape Canaveral as well as the U.S. Naval Air Station in Key West, Giller used contemporary style in his house designs to convey optimism in the nation's future. Utilizing the most up-to-day technology, the houses were spacious and informal in their design. Light and airy, the houses extended the living space into the outdoors through the use of screened porches and plate-glass windows. The relaxed, suburban designs were incorporated into neighborhoods of wide, curvilinear streets and cul-de-sacs familiar to today's homebuyers.

Giller also designed structures for the tourist industry. Like his home designs, his hotels and motels are recognizable as icons of the era: the Carillon Hotel in Miami Beach, the Diplomat Hotel and Country Club in Hollywood, Florida, and the now demolished Singapore Hotel in Bal Harbor are described in detail. Giller explains his designs by noting that they were intended "to reflect and respond to the area's sensational natural environment" and were "influenced as much by what surrounded a structure as by what needed to be placed within it" (146).

Readers will enjoy this book both for its lavish illustrations and easy-to-understand descriptions and prose. Without becoming

sidetracked, the authors place the designs within the context of architectural changes and the social and political times in which the structures were erected. *Designing the Good Life* is a book you will pick and enjoy again and again.

***Florida's Third District Court of Appeal: Balancing Justice, 50 Years, 1957-2007.*** By Kathleen M. O'Connor and Edward G. Guedes, eds. (Miami, FL: Centennial Press, Pp. vii, 186. Forward, acknowledgments, contributors, endnotes, index, photographs. \$49.95 cloth.)

In the mid-twentieth century, in response to rapid population growth, Florida voters amended the state constitution to allow the creation of three new appellate courts to handle the expanded caseload. The newly created Third District Court of Appeal was located in Dade County, with jurisdiction over Dade and Monroe counties. Governor LeRoy Collins appointed Charles A. Carroll, Mallory H. Horton, and Tillman Pearson to preside over the first Court, which opened on July 1, 1957, in a classroom of the University of Miami School of Law. Fifty years later the Third District Court can reflect on a half century of service that witnessed a number of milestones in the state's legal and social history.

In the 1960s, the Court expanded from three to five judges, adding judges Thomas H. Barkdull, Jr. and Norman Hendry. Over the first two decades, caseloads expanded as the U.S. Supreme Court decision in *Gideon v. Wainwright* held that indigent persons charged with a crime were entitled to a court-appointed attorney; as personal injury and wrongful death suits became more common; and as more product liability actions and medical malpractice suits were filed. By 1977, the Third District Court's caseload had tripled to 2,384 new filings per year. In July 1976, the Court and its 36 staff members moved into a new courthouse on Southwest 117<sup>th</sup> Avenue.

The 1980s witnessed a number of historic changes in the Court. In that year, Governor Bob Graham appointed three additional judges to the Court: Judge Natalie Baskin, the first female judge; Judge Wilkie D. Ferguson, the Court's first African American judge; and Judge Daniel Pearson. In 1981, the state legislature approved a ninth seat and Judge James Jorgenson was appointed to the bench. The 1980s was a time of social turmoil in



South Florida, that included the Liberty City Riots and the Mariel Boatlift—and observers wondered aloud if South Florida was a “Paradise Lost.”

By 1990, the Court had swelled to nine members, with Judge Mario P. Goderich becoming the first Cuban-born judge on the Third District Court. During the 1990s, the Court heard a number of important appeals, including the manslaughter conviction of William Lozano (reversed); *Jennings v. Dade County* (zoning hearings); and a ruling that Hispanics could not be excluded from juries.

At the dawn of the twenty-first century, the Court formally dedicated the Thomas H. Barkdull, Jr. District Courthouse and opened a new chapter of Court history. Availing the Court of new technology, the Third District website was linked to the Florida Supreme Court and other district courts to provide information to members of the court and the public. The Court’s docket was made available on the website in 2004. By 2005, the eleven-member Court reflected the diversity of the region, with three women (one African American), three Cuban-Americans, and five non-Hispanic white men.

In addition to a general history of the Court, the book offers short biographical sketches of individual judges, a brief history of the Florida district judicial system, and personal memories by judges, appellate practitioners, and law clerks. The result is a blend of history, information about how the appellate system works, and remembrances. Celebratory and intended for a limited audience, the book will draw general readers with interests in South Florida and legal history as well.